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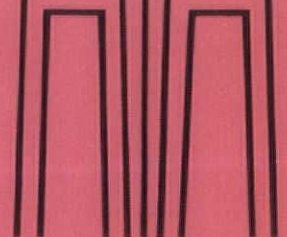
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VOL.1 NO.4



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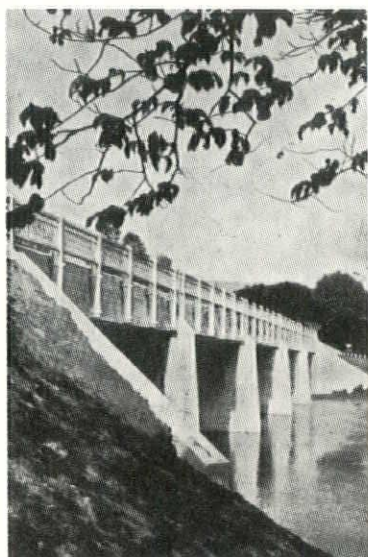


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July-August, 1959

Vol. 1, No. 4

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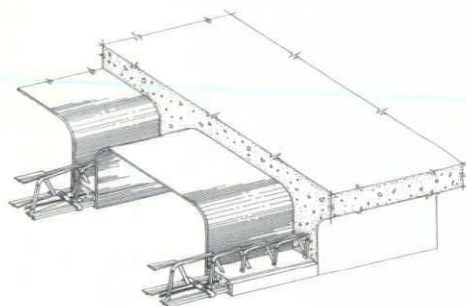
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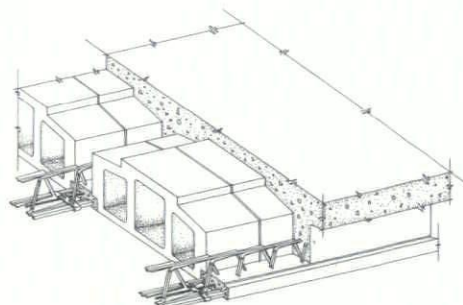
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## A Message From The President

Now that the National Convention of the A. I. A. recently held in New Orleans, is over, I find myself sitting back in my chair in wonderment, reflecting the memories of the many important phases of the Convention that caused this session to be so different. This is not a report on the Convention, but merely my comments.

The fellowship and keen amicus air of the Architects in general was quite evident. To rub elbows with your colleagues from all parts of the nation and certain foreign countries, and to discuss Architecture with them reveals to me that we are pretty much alike. Our problems do not differ too much, big or little. Our client, contractor, materialism relationship I find to be quite similar, and most interesting to discuss.

I would say that the Convention was most successful, as the records revealed that more than twice the anticipated registrations occurred. All of the scheduled meetings were well attended, percentagewise, greater than any in my experience. The seminars and discussion panels were most interesting. This Convention was, to say the least, inspiring, and, it is unfortunate that most of us cannot attend such meetings. One never fails to be impressed and become more dedicated to the profession and the things for which it stands.

The lack of planned luncheons and dinners did allow some time to enjoy the tours as arranged. The French Quarters are something to behold, however, the highlight was the three hour River Boat trip on the Mississippi with the Dixieland Band, entertainers and all. We, of the New Mexico delegation, were so proud to be present when the awards were given out, and that our own Bradley P. Kidder was the recipient of the Kemper Award.

Certainly Brad is deserving of it, and he is likewise proud of the honor bestowed upon him. Further, the National Board quite obviously did not wish to release Mr. Kidder from further duties to the Institute, so they appointed him to membership on the Board of Trustees of the A. I. A. Foundation. He was subsequently elected to the Presidency of that group, and will assume his new duties sometime this fall at which time there will be a press release.

At a post convention meeting of the National Board, I learned that my name was placed in nomination for the Western Mountain Regional Chairman of the Chapter Affairs Committee. I was notified by Mr. Frederic Porter, A. I. A., our Regional Director and member of the National Board, that I was subsequently approved by the unanimous vote of that body. Certainly this is an honor bestowed upon me, and I accept it in all humility and will certainly strive to merit the confidence that the National Board has placed in me by performing the duties of that office satisfactorily.

I cannot close this discussion without commenting on, and lauding the high quality and abilities of our national officers, with particular emphasis on our National President, John Noble Richards, F.A.I.A. His leadership and ability to conduct a convention is most amazing. The suave mannerisms employed, and with finesse, are some of many of the reasons why he was returned unopposed to the Presidency of the Institute. By his side, when appropriate, you will always find the charming and most personable Norma Richards. Everybody loves her, I am sure.

*Tommie Brilleman*



# National AIA Convention Report

By Philippe Register  
Vice-President  
New Mexico Chapter, AIA



Being the first convention I have ever attended, I have no way of knowing whether or not it was a "good" convention. However, comments I have heard from those who have been attending for some years past say that it was.

Certain things, either places visited, or things spoken, stand out above the check-board of the convention routine.

One of these was the keynote address by Edward D. Stone. Here is a condensation of some of the highlights:

"Beauty" is the keynote of Mr. Stone's theme. In attempting to provide a heritage of "Beauty" for future generations, Mr. Stone touches on the deplorable conditions of our present American scene.

"As we view our cities, towns, villages and our countryside, I am afraid we must acknowledge that we are a people who have not yet learned to appreciate beauty and, in fact, in this era of prosperity and overabundance we can afford everything but beauty. Our highways are a nightmare of billboards, honkey-tonks and filling stations."

He states that to overcome this, we must educate people to the importance of beautiful surroundings. He states that less than 10% of our people have been out of the country. Perhaps jets will change this, so that our people may be able to see what beautiful countries the older cultures have created.

Mr. Stone suggests that certain steps be taken in the interests of advancing beauty in architecture:

"It has occurred to me that since the horseless carriage is largely responsible for all of our troubles and we are a country that eulogizes free enterprise, why hasn't it occurred to the great oil and automotive industries of this country to try to resolve some of the problems they have created. Why can't they be shamed into planning studies of our countryside, our villages, our towns, and our cities? To such great corporations the financing of such studies would be peanuts. I believe they could be induced by us to undertake to finance such studies since the destiny of the individual and the future usefulness of the motor-car are deeply involved."

He also suggests:

"Our government must be made aware of its responsibility. To accomplish this, we, of course, need a cabinet official cor-

responding to the Secretary of Agriculture, with outposts in every state and architects and planners to guide communities just as the State and County Agents have educated the farmer."

Mr. Stone concludes:

"If programs such as these were inaugurated, our profession would begin to fulfill its destiny. We would not be wasting our effort on creating precious prototypes for our own personal satisfaction in the midst of chaos, but rather adding individual and brilliant buildings in a well-ordered plan of our country as a whole."

\* \* \* \*

An outstanding seminar discussion took place Wednesday afternoon, June 24, on "Individual Theories of Design," with Philip C. Johnson as chairman. Other members of the panel were William L. Pereira, Minoru Yamasaki and Charles E. Pratt. In this discussion, Mr. Yamasaki brought out his belief in introducing into his architecture the qualities of delight and serenity. Mr. Yamasaki also emphasized his absorbing interest in the "human experience" which, when introduced into a building, creates a "plus" which is beyond the aesthetic beauty of the building.

Perhaps the most challenging talk of the convention was the one made Friday morning, June 26th, by Samuel T. Hurst, Dean of the School of Architecture and the Arts at

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Alabama Polytechnic Institute. In his talk, Mr. Hurst reminded the profession of architecture of its design responsibilities. He referred to the discipline of design as being in a state of precarious balance between disorder or one side and the "super order" of dogma on the other.

To further explain this theme, the following is quoted from his talk:

"1. The discipline of **LEARNING** and the dogma of the **LEARNED**. Learning is to the scholar and professional as breathing is to the infant child, a natural life-giving, on-going essential process. It is impossible not to learn something in the course of living, but most difficult to learn much except as the process is encouraged by every available means. Nor is it very possible to stop learning, except to die on the vine of life. The dogma of The Learned would let us believe that a plateau of knowledge exists upon which we might dwell with full assurance of accomplishment and no compulsion to go further. The body of knowledge expands far more rapidly than our ability to encompass it and today's Learned Man is too often tomorrow's Intellectual Fossil.

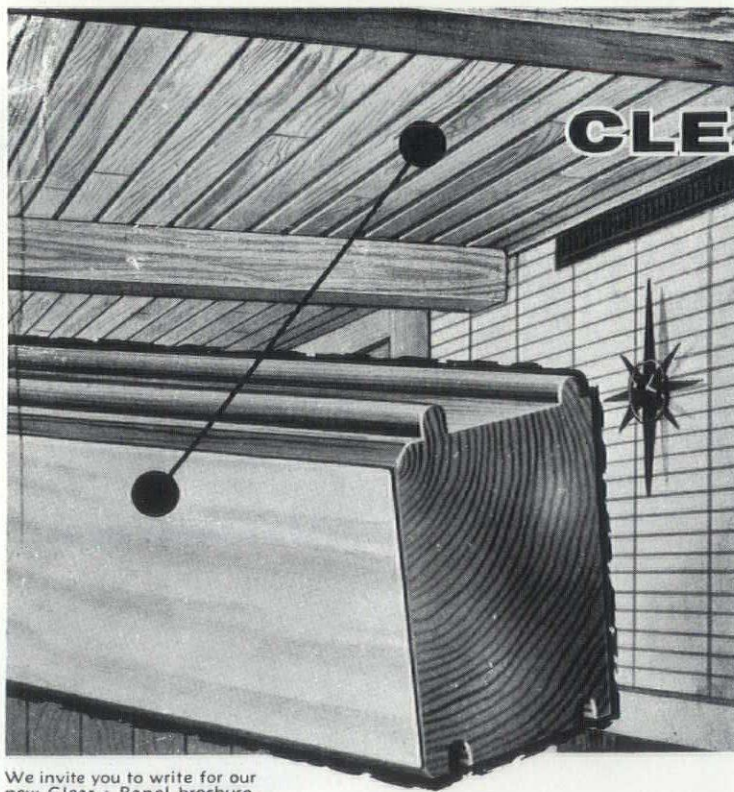
"2. The discipline of **EXPERIENCE** and the dogma of **TRADITION**. Each of us brings to every new encounter with knowledge a background of experience, real, direct, describable and consciously

or subconsciously the source of our ideas, our values, and our judgments. This experience as discipline provides a yardstick by which to measure new knowledge and understand its impact. Thus it serves the creative process. However, this experience as Tradition, accepted as dogma, accompanied by bias and loose emotional interpretation of its meaning, no longer serves our process but rather obstructs it and diverts the search for truth.

"3. The discipline of **FORM** and the dogma of **FORMALISM**. Form gives unity and beauty to life and makes it comprehensible to man, but form in itself is not an end. It is those elements which are formed and the resulting structure which is useful. To achieve form, we establish system. System corrupted is then elevated to a goal in itself becoming the dogma of Formalism.

"4. The discipline of **CONTINUITY** and the dogma of **CONFORMITY**. It is continuity which relates present to past and to future and event to event in the chain of natural progression. Continuity allows room for digression and accepts evolution; it does not require the new to keep the form of the old, but simply to respect the old for what it is worth. Conformity on the other hand makes no allowance.

*(Continued on Page 14)*



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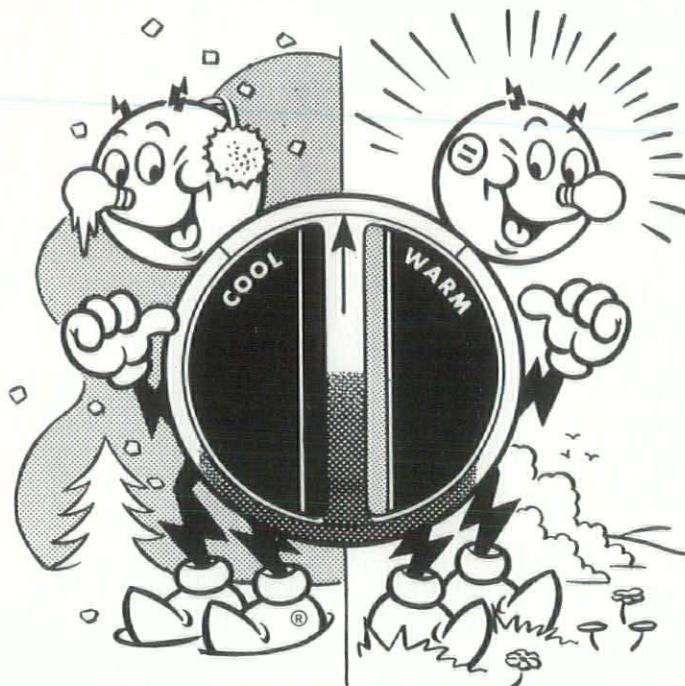
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## Convention Scenes

AIA President John Noble Richards presents the Kemper Award to Bradley P. Kidder, Santa Fe architect.



Shown examining Kidder's Kemper Award are, left to right, Brad Kidder; Mrs. Kidder; Mrs. Phil Register; John McHugh; and Mrs. Miles Brittelle, Sr.



Three delegates from the Western Mountain Region gather to exchange greetings at the National Convention. They are (left to right) W. Miles Brittelle, Sr., New Mexico AIA Chapter president; Brad Kidder; and Martin Ray Young, Arizona architect.

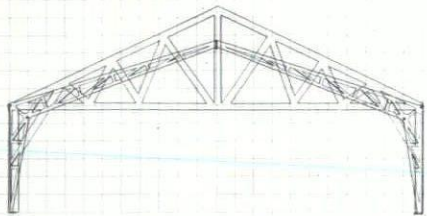
Officials of several Chapters in the Western Mountain Region gather here for a meeting with Regional Director Frederic "Bunk" Porter during the Convention. Being apprised by "Bunk" Porter of national activities relative to Chapter affairs are, left to right, (front row) James Elmore and Jimmie Nunn of the Central Arizona

Chapter; and Brad Kidder, a delegate from the New Mexico Chapter; (center row) John Brenner, Central Arizona Chapter president; Eliot Hitchcock of the Wyoming Chapter; and John McHugh of Santa Fe; (back row) Phil Register, New Mexico Chapter vice-president; and W. Miles Brittelle, Sr., New Mexico Chapter president.

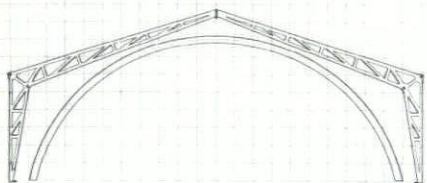




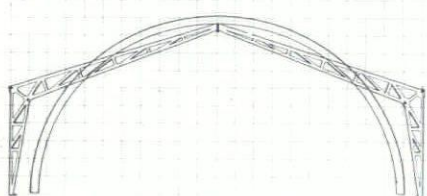
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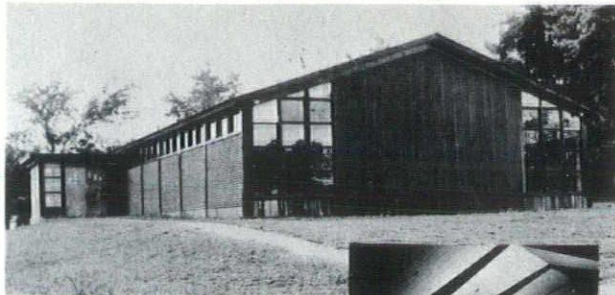
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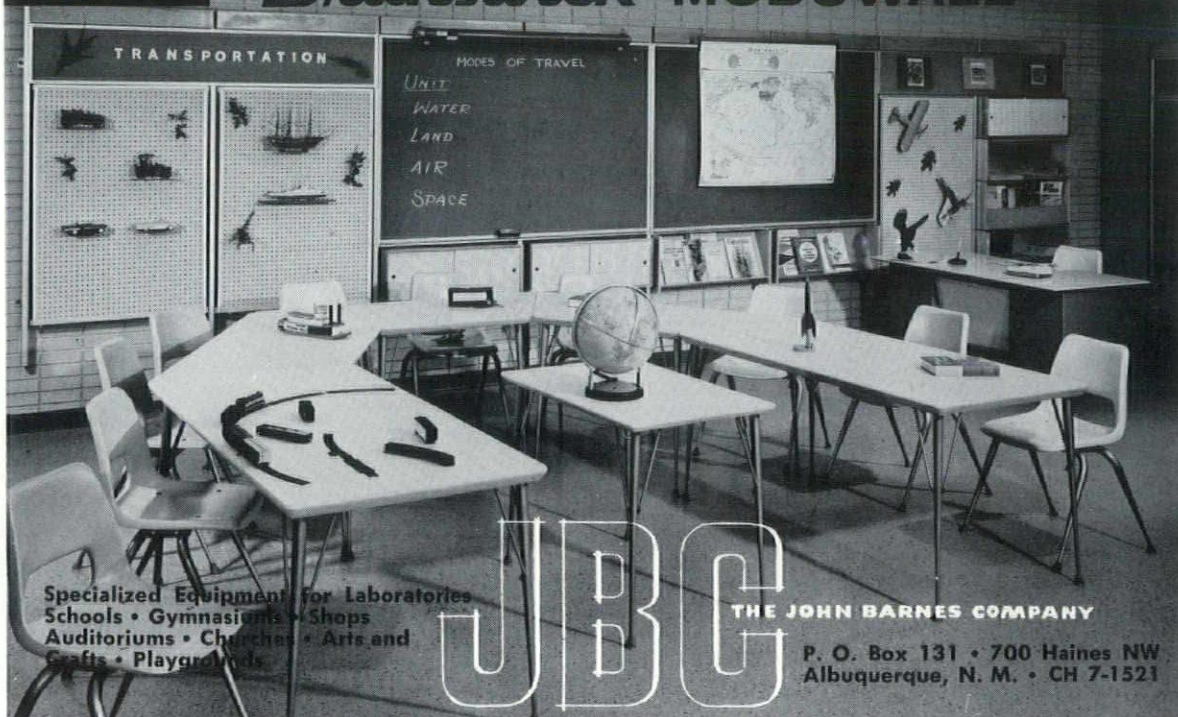
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# Report From the University: The Creative Process

By Don P. Schlegel  
Assoc. Prof. of Architecture  
University of New Mexico



The word "creative" refers to any development beyond the established order. This may be a reorganization of the order, or consist of elements not included in it.

The creative process begins with an idea that is generated by and brought to a conclusion by the creators. This idea is triggered by the creators' dissatisfaction with the established order.

The method of the creative process varies with the individual but its cycle appears to have four distinct stages:

1. The preparation stage. This involves many years of training in order to gain a thorough knowledge of the field and the mechanical skills necessary to manipulate the material.

2. The problem stage. This stage appears when an inner conflict occurs within the individual who is hypersensitive to an existing order.

3. The solution stage. This stage has many ramifications and varies with the individual.

A. Search for truth. Victor Lundy, Architect, states, "I find answers sometimes in almost reverting to a childlike approach of purposely not paying any attention to what others are doing, of treating each problem as if it were the first, of trying to get to the fundamentals."

B. Conscious trial and error. Thomas Edison, inventor, said "I want to tell you

that all I have ever tackled and solved has been done by hard logical thinking. I speak without exaggeration when I say that I have constructed three thousand different theories in connection with the electric light. Yet, in only two cases, did my experiments prove the truth of my theory."

C. Subconscious revelation. Jacques Hardamard, mathematician, records on being very abruptly awakened by an external noise, "A solution long searched for appeared to me at once without the slightest instant on my part in quite a different direction from any of those tried before." Spontaneous solution to problem is not rare.

D. Suggestion and re-association. Robert Mallary, painter, in discussing a recent painting, said, "An ink blot on a piece of paper suggested to me a design for a series of paintings."

4. The verification stage. In this stage all technical and explicit rules of practice are summoned into use and the possible exaggerations and overstatements of the solution stage are checked against external realities.

In teaching architecture, one can only expose the student to the cycle of the creative process and hope that he will have the inner drive to search for basic truths, the perseverance to investigate many ideas, and will be able to evaluate it within its intrinsic worth.

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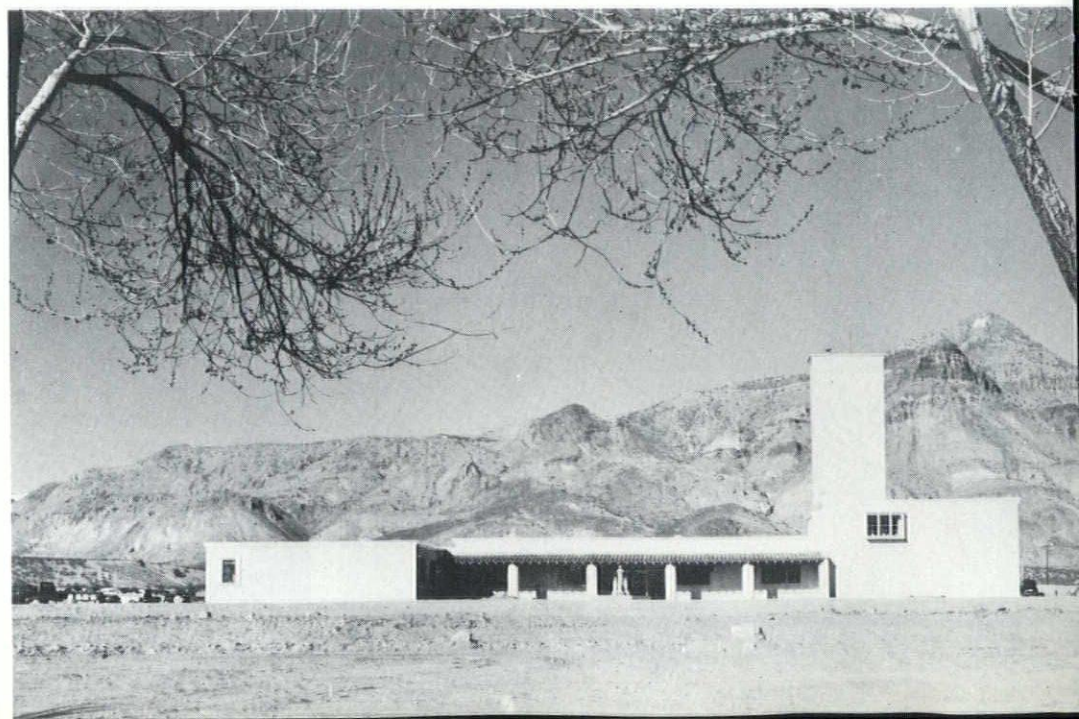




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# Profile of an Architect: William E. Burk, Jr.



William Burk, Jr. was born in Louisville, Kentucky, April 9, 1909, and subsequently has lived in the West ever since, with the exception of his college, which for two years took him to Cornell University in Ithaca, New York. He then returned to California and was graduated from the University of Southern California in 1931.

Burk came to Santa Fe in 1933 where he headed the Public Works of Art Project for Sculptors in this Western Region. Burk became a registered architect in New Mexico by examination in 1935, and has practiced architecture in this state since that time.

In 1937, he became a member of the staff at the University of New Mexico, and in 1939 created and was the head of the Department of Architecture at the University, which continued as a Pre-Architectural School until 1942. For the period of 1939 to 1942, Mr. Burk accepted a partnership with T. Charles Gaastra, but other than those three years, he has been a lone practitioner.

In 1941, Mr. Burk became the Construction Engineer for the Army Air Force at Kirtland Air Force Base. In 1943, he became Field Director of Air Force Project 92, Alamogordo, which was a Research Project investigating operational characteristics of the Air Force's Military Aircraft. This led him into the Manhattan Project, and his research career commenced at that time.

During the war Burk was involved in the work which led to the first explosion of the atomic bomb at Trinity, near Carrizozo, New Mexico. As a result of this work at Alamogor-

do, he became interested in various ramifications of nuclear explosions and their effects on structures. In 1951, he was appointed as a consultant to the Joint Air Defense Board in Colorado Springs, where he wrote the first papers on the design of protective construction. He also presented to the Department of Defense theoretical analyses for methods by which buildings could be built that would withstand nuclear bombs. This has remained a continuing interest, and is responsible for the formation of the firm of Associated Research Design, Inc., of which he is presently director.

This firm has been engaged in classified military projects, primarily concerning the design of protective structures to house military installations which could endure an attack of nuclear weapons. Several basic documents are now in circulation that have been written by that firm. Because of this interest, Burk is a consultant of The RAND Corporation in Santa Monica, California, an Air Force Research Organization, and presently is under contract to the Ballistic Missiles Division in Inglewood, California; Air Forces Special Weapons Center in Albuquerque, New Mexico; and the Office of the Secretary of Defense.

Starting in 1946, he became interested in designing horse racing tracks, and at present Mr. Burk is now working on his 16th design. Some of the tracks that are outstanding are: Turf Paradise in Phoenix, Arizona; Latonia Race Track in Florence, Kentucky;

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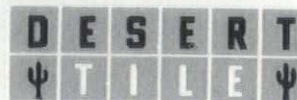
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## Convention Report

*(Continued from Page 7)*

"5. The discipline of COMMUNICATION and the dogma of RECOGNITION. The creative individual in any field needs a degree of communication with his time and place. In the useful arts it is especially so. That communication may be that of violent opposition, complete misunderstanding or passionate acclaim. Communication becomes the dogma of recognition when he is so compelled by desire for agreement and acclaim that his work shapes itself self-consciously toward those ends.

"6. Finally the discipline of ACCEPTABILITY and the dogma of SUCCESS. No honest man will contend that he does not seek the approbation of his fellows. Acceptability means reward for work done and the prospect of doing more. But the dogma of success subverts integrity to the purposes of the market place and the search for truth to the service of selling.

"This of course has been an arbitrary alignment of good-man, bad-man ideas and perhaps needs apology to the words chosen to represent the bad. I have no real quarrel with these words. I have tried to say that good discipline becomes bad dogma only as we let it. Discipline is humble, honest, expansive in its effect, encouraging us to go out on a limb and perhaps to live there.

"Dogma is arrogant, restrictive, inhibiting in its effect, requiring us to be overly cautious, circumspect, often just average and above all secure. It restricts the creative process to the popular service of man. Ours is a responsibility to practice discipline and to defend it against over-riding dogma in those enter-

*(Continued on Page 16)*

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## John Reed Opens Office

A familiar figure on the Albuquerque Architectural scene, John Reed, announced that he has organized the firm of John Reed, Architect, and is now practicing. His new offices are located at 515 Central Avenue NE, in the Petroleum Building.

John came to Albuquerque in August, 1954. For a short time he was associated with two Architectural firms before joining Flatow, Moore, Bryan and Fairburn, Architects and Planners, where he spent the last four years.

Batesville, Miss., claims John as a native son. His college training consists of one year at the University of Mississippi and five years at Tulane University in New Orleans, Louisiana, where he received the degree of Bachelor of Architecture in 1952.

While attending Tulane John gained practical experience in architecture with Contemporary Architects and Planners Associated, in New Orleans. After graduation John spent two years with R. W. Naef, Architect, in Jackson, Miss. He is registered in the state of Mississippi.

For the last four years, John has been guest design critic at the UNM School of Architecture. This coming school year he will teach design.

John resides with his wife, Jane, and his six-year-old son, John III, at 1332 Stanford Drive NE, in Albuquerque.

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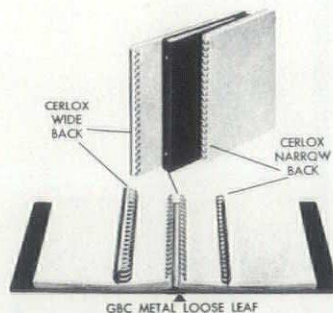
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## Convention Report

(Continued from Page 14)

prises in which we together are engaged."

\* \* \* \* \*

The representation from New Mexico included:

Mr. and Mrs. W. Miles Brittelle, Sr., President, New Mexico Chapter, AIA, Mr. and Mrs. Bradley W. Kidder, Mr. and Mrs. Lawrence Garcia, Mr. and Mrs. Phil Register, Mr. John McHugh, and Mr. Richard Waggoner, President, Student Chapter, AIA, UNM.

In leaving New Orleans and the convention, one had a sense of having participated in the discussion of policies for the advancement of the profession of architecture. As the convention drew to a close, there was definitely the feeling that the profession had brought to light some of the problems which have arisen as a result of our rapidly advancing technology and exploding population. My personal hope is that these problems will be brought to the fore earlier in subsequent conventions so that the profession can perhaps have the time at the conventions to exchange more ideas in the time available.

## Student AIA Convention Report

Richard "Dick" Waggoner, President of the UNM Student Chapter, AIA was elected as Regional Director at the Student Chapter National Conference, AIA, succeeding Charles E. Jones, Jr. of the University of Arizona, who was elevated by election to the presidency of the National Student AIA. The Conference was held at Tulane University, with that University's Student Chapter as hosts.

The opening and keynote address was

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given by the Executive Director of the American Institute of Architects, Mr. Edmund R. Purves, FAIA. His topic was the "Rise of the Architect." He spoke quite frankly to the students, pointing out the pitfalls, obstacles, as well as pointing them into the right direction. Quite impressive was Mr. Purves' use and application of "conceit." "Hang onto *honest* conceit. Arrogance leads to success if it is backed by ability and knowledge."

Another speaker was Mr. William L. Pereira, FAIA, who illustrated part of his talk with slides of some of his work. He also touched upon the need for control in many areas such as city planning, economic research and area development.

Most of the delegates who had previously attended student conventions felt that this convention accomplished more than had ever been done in all previous meetings. This convention accomplished the following:

1. Derived a more equitable method for financial aid to student chapters.
2. Set up definite duties for regional directors.
3. Instituted concurrent AIA and Student AIA Conferences.
4. Set up correspondence to local levels from other regional directors.
5. Sought to establish a national student AIA exhibition.

The following is a statement made in Dick Waggoner's report to the New Mexico Chapter, which is worth repeating:

"I want to thank publicly the New Mexico Chapter of AIA for not only the financial aid they contributed for my trip but for all of the time and effort they so tirelessly give to the benefit of the students of architecture at the University of New Mexico. It takes a meeting of other students in similar situations to realize that we are really very fortunate to have a group of men like the New Mexico State AIA on our side."

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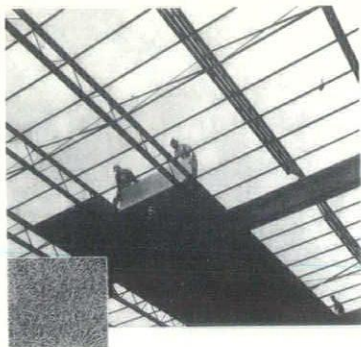
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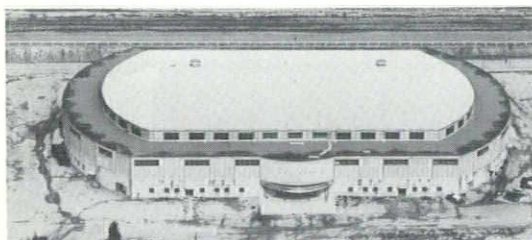
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## Down Goes The Ceiling



## Profile: William E. Burk, Jr.

(Continued from Page 13)

and currently, the track at Anapra, New Mexico, called Sunland Park. Burk is now considered one of the outstanding authorities in the country on the design of horse racing tracks. He says he is planning on designing race tracks for Acapulco, Mexico and Beirut, Lebanon.

Because of his activities outside of the State of New Mexico, Mr. Burk is registered in Wyoming, Arizona, Colorado, Kentucky and the State of Hawaii, and has done many works away from New Mexico. At the present time, he is working on commissions in Saudi Arabia, Switzerland, Egypt and on the Islands in Hawaii. This year, he will open offices in Beirut, Lebanon to handle work in the Middle East, where he is doing housing projects, office buildings, schools, shopping centers, post offices and industrial installations. His commissions in Hawaii are of a military nature, including the World War II Memorial for the Air Force at Hickam Air Force Base.

Prior to the formation of the New Mexico Chapter of the American Institute of Architects, Burk was a member of the Colorado Chapter, and he became the second President of the New Mexico Chapter, a position he held for two years.

Burk has been a member of the New Mexico Board of Examiners for Architects since 1941, and is presently Secretary of that Board.

Shortly after coming to New Mexico, Burk married Suzanne Sweet of Long Beach, California. They have two boys: William, III, 19, and Charles, 12.

Bill says that his son, Wm. E. Burk, III, is now a Sophomore at the University of California at Berkeley in the College of Architecture, and that on completion of his studies, hopes he will come into the firm as a full partner.

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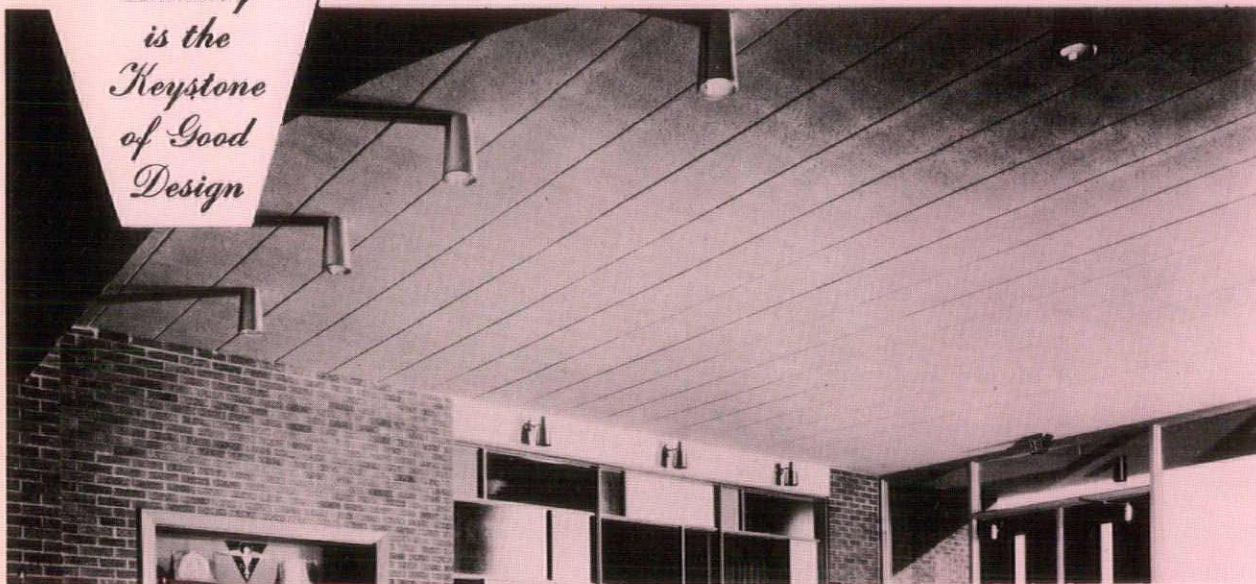
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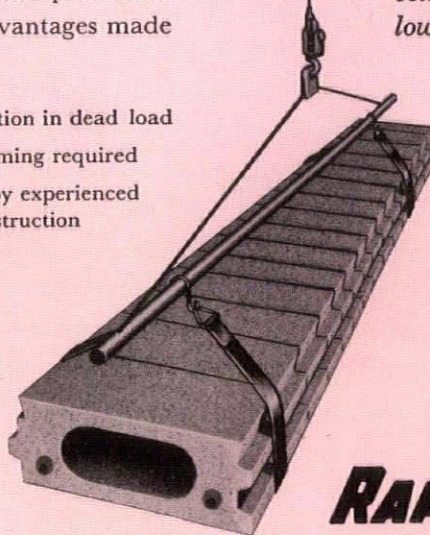
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